

Tuesday, November 6, 2001, 12:10 p.m.

Walter Hall

University of Toronto
Faculty of Music

presents

Master Class with Ben Heppner

Wilma and Clifford Smith Visitor in Music
Distinguished Visitor Award Recipient

Programme

Janet Harach
Soprano

Dich, theure Halle (*Tannhäuser*)
Richard Wagner

Colin Ainsworth
Tenor

Dies Bildnis ist bezaubernd schön (*Die Zauberflöte*)
Wolfgang Amadeus Mozart

Melinda Delorme
Mezzo-soprano

Must the winter come so soon? (*Vanessa*)
Samuel Barber

Allison Bent
Soprano

Da tempeste il legno infranto (*Giulio Cesare*)
George Frideric Handel

Megan Latham
Mezzo-soprano

Charlotte's Letter Aria (*Werther*)
Jules Massenet

Phillip Addis
Baritone

Hai già vinta la causa... Vedro mentr'io sospiro
(*Le nozze di Figaro*) Wolfgang Amadeus Mozart

Eve-Rachel McLeod
Soprano

Porgi, amor qualche ristoro (*Le nozze di Figaro*)
Wolfgang Amadeus Mozart

Peter McGillivray
Baritone

O vin, dissipe la tristesse (*Hamlet*)
Ambroise Thomas

Leslie Ann Bradley
Soprano

O zittre nicht, mein lieber Sohn (*Die Zauberflöte*)
Wolfgang Amadeus Mozart

Sandra Horst, accompanist

Question & Answer - 3

Today's program is performed on the Edith McConica Steinway.

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Ben Heppner

Ben Heppner is recognized world-wide as the finest dramatic tenor before the public today. He excels in the most challenging roles, from Wagner's *Tristan and Lohengrin* to Verdi's *Otello* and Berlioz' *Aeneas*. He is acclaimed in music capitals around the world for his beautiful voice, intelligent musicianship, and sparkling dramatic sense. His performances on the opera stage, in concert with orchestra, in recital and on recordings have set new standards in his demanding repertoire.

Ben Heppner's career takes him regularly to the Metropolitan Opera, Royal Opera Covent Garden, Vienna State Opera, Opéra National de Paris, and Lyric Opera of Chicago. He appears with all of the world's leading orchestras and in the most prestigious recital venues. Ben Heppner is now an exclusive Deutsche Grammophon artist, and can be heard on that label in the role of Bacchus in a complete recording of *Ariadne auf Naxos* with Giuseppe Sinopoli. His first solo CD for the Yellow Label, *Airs Français*, is conducted by Myung-Whun Chung and will be released in autumn 2001. On BMG Mr. Heppner can be heard on several solo discs, including *My Secret Heart*, *Dedication*, *Ben Heppner sings German Romantic Opera*, and *Great Tenor Arias*. His complete opera recordings include *Lohengrin*, *Turandot*, and *Fidelio* for RCA Red Seal, *Die Meistersinger von Nürnberg* for both EMI and Decca, *Rusalka* for Decca, *Hérodiade* and *Oberon* for EMI, *Der fliegende Holländer* for Sony, and *Die Frau ohne Schatten* for Teldec.

In August 1998 Mr. Heppner sang his first performances of the title role in *Tristan und Isolde* in a new production for Seattle Opera. The international press was ablaze with accolades for "a Tristan for the new

millennium." He subsequently sang this heroic role at the Metropolitan Opera, Lyric Opera of Chicago, Salzburg Easter Festival, Maggio Musicale Fiorentino and with the Berlin Philharmonic. He has been associated with the Wagner repertoire since 1988, when he won the Birgit Nilsson prize, and the following year, when he sang the title role in *Lohengrin* with the Royal Swedish Opera and at the Bolshoi Theatre. He has subsequently sung this role with San Francisco Opera, the Vienna State Opera, and in a new production at the Metropolitan Opera. Since his La Scala debut in spring 1990 in a new production of *Die Meistersinger*, Ben Heppner has sung the role of Walther von Stolzing for San Francisco Opera, Bavarian State Opera, Royal Opera Covent Garden, Seattle Opera, Opéra de Marseille, Opéra de Nice, and in a new production for the Metropolitan Opera under the direction of James Levine. He made his debut at the Metropolitan Opera singing the title role in *Idomeneo*, and has since appeared with that company as Florestan in *Fidelio*, Lac in *Jenufa*, Gherman in a new production of *The Queen of Spades* with Valery Gergiev, and the Prince in a new production of *Rusalka*.

Ben Heppner created the title role of William Bolcom's *McTeague* with Lyric Opera of Chicago in 1992. With that company he has also appeared as Calaf in *Turandot* and the title role of *Peter Grimes*; this latter part was the role of his debut with the Royal Opera, Covent Garden. He first appeared with the Teatro Colon in Buenos Aires in the title role of *Andrea Chenier*. In summer 1992 he made his Salzburg Festival debut in the title role of *La Clemenza di Tito*. Among his other noteworthy operatic assignments have been Hün in *Oberon* at La Scala, Canio in *Pagliacci*

Herring, Fire in *L'enfant et les sortilèges*, and Bastienne in Mozart's *Bastien et Bastienne*. She is currently studying with Mary Morrison.

Alternate Singers

Soprano Saemi Chang is in her first year at the University of Toronto Opera Division, where she is studying voice with Professor Lorna MacDonald. Saemi has performed with the Royal Conservatory Orchestra in Bach's *Magnificat*, Handel's *Messiah*, soloist in Mendelssohn's *Midsummer Night's Dream*, and Mahler's *Symphony No. 4*. She has performed the roles of Zerlina in *Don Giovanni*, La Fée in Massenet's *Cendrillon*, and Despina in Mozart's *Così fan Tutte* with the RCM's Opera Ensemble. She has also performed with Opera Buffa in the role of Fiammetta in Arthur

Benjamin's *Prima Donna*. This past summer, Saemi performed the role of Gilda in Verdi's *Rigoletto* in the Czech Republic.

Mezzo-soprano Michèle Bogdanowicz has won many scholarships, awards and first place prizes in Canada. She has performed as a soloist in the Aldeburgh Festival, the Orford Festival and the Brevard Music Festival. She has been a soloist with the University of Toronto Symphony Orchestra, the Toronto Symphonietta and various orchestras in Ontario. She has performed several roles for Opera in Concert and last year performed the title role in Ravel's *L'enfant et les sortilèges* to critical acclaim. A graduate of the University of Toronto, she is completing a Diploma in Operatic Performance. She is in the studio of Jean MacPhail.



Lois Marshall Chair in Voice Studies

The Lois Marshall Chair in Vocal Studies was established in memory of one of Canada's best known and best loved singers. An international community of 46 donors pledged gifts of \$25 to \$250,000 to raise \$1 million in five weeks last year to endow the Voice Studies Chair in her name. The fundraising campaign for the Marshall Chair was initiated with a challenge grant of \$250,000 from part-time faculty member Che Anne Loewen.

These gifts were matched dollar for dollar by the University of Toronto to create a \$2 million endowment to bolster the Faculty's outstanding voice studies department, which has produced generations of Canada's finest singers for over 80 years. The inaugural chairholder of the Lois Marshall Chair is Professor Lorna MacDonald, Head of Voice Studies at the Faculty of Music. The endowed Chair in Voice Studies enhances a first class vocal program for singers at the Faculty of Music and creates an entry-level faculty position in collaborative piano, an addition that strengthens the voice curriculum to inspire young singers in their professional development.

Lois Marshall (1925-1997)

Lois Marshall was one of Canada's best known and best loved singers. She began her career in 1948 when Sir Ernest MacMillan invited her to appear with the Toronto Mendelssohn Choir in Bach's *St. Matthew Passion*. In 1950 she won the York Knitting Mills (subsequently CBC) competition *Singing Stars of Tomorrow*, a prize that made her a household name in Canada. In 1965, Lois Marshall became a regular member of the illustrious Bach Aria Group (based in New York) with which she toured extensively. Her voice was admired by the greatest conductors, adored by audiences the world over and adored in Russia, and yet she remained very much a Canadian, only really at home in her native Toronto. In 1986 she joined the Faculty of Music, at the University of Toronto, teaching voice until her death at age 73.

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